

OUVERTURES

POUR PIANO SEUL.

Adam A. Si j'étais roi . . . — 30

Bizet G. Carmen . . . — 25

Hérold F. Le pré aux clercs.
(Der Zweikampf) . . — 40

— Zampa . . . — 30

Kéler Béla. Op. 73. Lustspiel-
Ouverture . . . 30

Prisowski W. Op. 186. Fleur
et femme. (Цвѣтокъ
и женщина) . . . — 60

Reissiger C. G. Felsenmühle . — 40

Rossini G. Le Barbier de
Seville . . . — 30



13506

musicalia



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| — Zampa . . . — 30 | — La Gazza ladra. (Die- bische Elster) . . — 40 |
| Kéler Béla. Op. 73. Lustspiel- Ouverture . . . — 30 | — Guillaume Tell. (Wil- helm Tell) . . . — 45 |
| — Op. 111. Französische Lustspiel-Ouverture . — 50 | Schubert Fr. Op. 26. Rosa- munde . . . — 40 |
| Lortzing A. Zar und Zimmer- mann . . . — 30 | Стеценко К. Сватання на Гончарівці . . . — 60 |
| Mendelssohn B. F. Op. 26. Les Hebrides (Fin- galshöhle) . . . — 40 | Suppé Fr. Leichte Cavallerie — 45 |
| — Op. 95. Ruy Blas . — 45 | Thomas A. Raymond . . . — 45 |
| Meyerbeer G. Les Huguenots. — 30 | Wagner R. Lohengrin . . . — 25 |
| Mozart W. A. Don Juan . . . — 30 | — Tannhäuser . . . — 60 |
| — La Finta giardiniera, arr. par B. Cesi (<i>Rép. d'Art. I. 29</i>) . . . — 40 | — Walküre . . . — 30 |
| — La Flûte enchantée (Zauberflöte) . . . — 30 | Wallace W. V. Maritana . . — 40 |
| — Les Noces des Figaro — 30 | Weber C. M. Oberon . . . — 30 |
| Nicolai O. Les joyeuses com- mères de Windsor. (Die lustigen Weiber von Windsor) . . . — 45 | — Robin des bois. (Frei- schütz) . . . — 30 |

KIEFF,
Kreschtschatik № 29.

LÉON IDZIKOWSKI

VARSOVIE,
Marszałkowska № 119.

Commissionnaire de la Société IMPÉRIALE Musicale Russe et du Conservatoire de Kieff,
Fournisseur de l'Institut Musical à Varsovie.

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J. Zawadzki.

VORONÈGE,
W. Kastner.

LE BARBIER DE SEVILLE.

(DER BARBIER VON SEVILLA.)

Ouverture.

Andante maestoso.

G. Rossini.

ff *pp poco cresc.* *ff* *pp poco*

cresc. *pp* *p*

p *tr* *p stacc.* *dolce con espressione*

pp poco cresc. *f*

pp poco cresc. *f* *p*

dim. *pp* *morendo*

L. 4334 I.

Allegro con brio.

This page contains eight systems of musical notation for a piano piece. Each system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature is three sharps (F#, C#, G#), and the time signature is common time (C). The notation includes various musical elements such as notes, rests, and dynamic markings. The first system begins with a treble staff containing a melodic line and a bass staff with a rhythmic accompaniment. The second system features a treble staff with a melodic line and a bass staff with a rhythmic accompaniment. The third system shows a treble staff with a melodic line and a bass staff with a rhythmic accompaniment. The fourth system includes a treble staff with a melodic line and a bass staff with a rhythmic accompaniment. The fifth system features a treble staff with a melodic line and a bass staff with a rhythmic accompaniment. The sixth system shows a treble staff with a melodic line and a bass staff with a rhythmic accompaniment. The seventh system includes a treble staff with a melodic line and a bass staff with a rhythmic accompaniment. The eighth system features a treble staff with a melodic line and a bass staff with a rhythmic accompaniment. The notation is written in a clear, legible style, with various musical notations including notes, rests, and dynamic markings.

ff *p* *dim.* *p* *ff* *f*

This page contains eight systems of musical notation for a piano piece. The notation is written for a grand piano, with a treble staff and a bass staff in each system. The key signature is one sharp (F#), and the time signature is 2/4. The music features a variety of dynamics, including *sf* (sforzando), *f* (forte), *dim.* (diminuendo), *p* (piano), *dolce* (dolce), *stacc.* (staccato), and *pp* (pianissimo). Articulations such as accents and slurs are used throughout. Fingerings are indicated by numbers 1 through 5. The piece concludes with a *pp* dynamic marking.

This page of musical notation consists of eight systems, each with a treble and bass staff. The key signature is one sharp (F#). The notation is highly detailed, featuring numerous beamed notes, slurs, and fingerings. Dynamics include *p* (piano), *pp* (pianissimo), *cresc.* (crescendo), *ff* (fortissimo), and *pistace.* (pistachio). The piece concludes with a final system marked *p* and *pp*.

This page contains eight systems of musical notation for a piano piece. Each system consists of a grand staff with a treble and bass clef. The notation includes various musical symbols such as notes, rests, accidentals, and dynamic markings. The key signature is one sharp (F#). The piece features a variety of musical textures, including arpeggiated figures, chords, and melodic lines. The dynamics range from piano (p) to pianissimo (pp). The piece concludes with a final chord in the right hand and a sustained bass line in the left hand.

System 1: Treble clef has a whole rest. Bass clef has a continuous arpeggiated figure. Dynamic: *p*.

System 2: Treble clef has a melodic line with accents. Bass clef has a continuous arpeggiated figure. Dynamic: *p*.

System 3: Treble clef has a melodic line with accents. Bass clef has a continuous arpeggiated figure. Dynamic: *p*.

System 4: Treble clef has a melodic line with accents. Bass clef has a continuous arpeggiated figure. Dynamic: *p*.

System 5: Treble clef has a melodic line with accents. Bass clef has a continuous arpeggiated figure. Dynamic: *p*.

System 6: Treble clef has a melodic line with accents. Bass clef has a continuous arpeggiated figure. Dynamic: *p*.

System 7: Treble clef has a melodic line with accents. Bass clef has a continuous arpeggiated figure. Dynamic: *p*.

System 8: Treble clef has a melodic line with accents. Bass clef has a continuous arpeggiated figure. Dynamic: *pp*.

Handwritten musical score for piano, consisting of eight systems of staves. The music is in G major (one sharp) and 3/4 time. The notation includes various dynamics, articulations, and performance instructions.

System 1: *p* (piano), *pstacc.* (pizzicato).
System 2: *cresc.* (crescendo).
System 3: *mf* (mezzo-forte), *cresc.* (crescendo).
System 4: *f* (forte), *cresc.* (crescendo), *Più mosso.* (Faster), *ff* (fortissimo).
System 5: *sf* (sforzando).
System 6: *sf* (sforzando).
System 7: First ending (1.) and second ending (2.) with repeat signs.
System 8: Final cadence.

L. 4334 I.

IMPR. DE MUSIQUE J. TCHOKOLOFF à KIEFF



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